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Foreign Correspondence, Items, etc.

To the Crayon:

Rome, May 6, 1867.

THE artists generally have been well occupied this past winter, and have plenty of commissions. ROTHERMEL is painting an incident in the life of St. Agnes. The son of a Roman senator being in love with the fair Christian, but hopelessly so, as she, devoted to a religious life, has refused his suit, the youth wastes away on account of his unrequited passion. In the picture the father of the youth is represented as suing in favor of his suppliant son, and the saint appears in tears with pitying aspect, but still refusing to be moved by his intercession. In expression the picture is admirable; and, like most of Rothermel's pictures, very strong in color and chiaroscuro. During his sojourn here he has completed his picture of "Benedict and Beatrice," some costume pictures, and a fine sketch for a large work, called "King Lear." CHAPMAN is painting a large picture of a vintage. His health is so much better here than it was in America, he will probably remain for many years. TERRY has reproduced on a large canvas his "Tobit and the Angel." Among his other works is a costume figure that is capably painted. G. L. BROWN is again painting his series of the Italian cities—Naples, Rome, Florence, and Venice. WHITEEDGE, who spent last summer in Switzerland, making many fine studies there, has painted several pictures from them which are admirable for their faithfulness. He has some intention of going back to Switzerland this summer. BIERSTADT (of New Bedford), a young landscapist of fine promise, was also in Switzerland last summer. The principal result of his sojourn there was a very beautiful picture of the "Wetterhorn." It was full of the spirit of Switzerland, and full of the beauty and modesty of nature. This picture was in the "Popolo" exhibition, and was decidedly the finest landscape that appeared there during the spring. Indeed, in this exhibition, which is made up of the contributions of the artists of all nations, the Americans have stood in the first rank. W. H. BEARD (of Buffalo), some of whose pictures of animals and birds, exhibiting much humor and knowledge of their life and habits, you may have seen in New York, has painted a number of pictures of Italian life, in which he has shown great readiness in seizing the character of the landscape and peasantry. He is going home this summer. PAGE is occupied with a portrait of Mrs. Story, the wife of the sculptor, and with several landscapes of Campagna scenery. The landscapes seem to be made chiefly to illustrate his peculiar and admirable theory of painting; to me they look like experiments only. He is also engaged on a large work, which promises to be a very fine one. The subject is "Aaron and Hezz holding up the hands of Moses, until the going down of the sun." It is a grand subject, and is simply and worthily treated. The three figures, lighted by the warm rays of the declining sun, are seen upon the summit of the mountain, relieved against the eastern sky. The venerable prophet is seated, while the youthful Hezz and the priestly Aaron standing on either side, support his weary arms. The contrast between the figures of the priest and leader, drooping with age and fatigue, and the vigorous, manly form of Hezz, with his sword and shield by his side, who is gazing eagerly down at the battle, which rages in the valley below, and whose whole soul seems engaged in the congenial combat, and impatient of the duty that keeps

him away, is very fine. The large silvery moon, just risen over the eastern horizon, shows that day is almost done, and the legions of the Amalekites beginning to fly in the valley beneath, tell that the battle is almost won. I had the good fortune to see the portrait of Mrs. Crawford, by Page, painted two years ago. I have never seen a finer portrait by anybody. I hear Page is engaged in writing a book on painting. WILD, of Boston, has adopted Page's theory, and is one of the very few who practise it with success. His chief work this winter is called "Women of Cerbara." Several women, with "concas" on their heads, and dressed in the rich costume peculiar to their district, are descending by a mountain path from their rock-perched tower to a fountain. I know of no one who feels so thoroughly as Wild the antique grace and style of the Italian contadine, or who renders it so artistically. GIFFORD, of your city, has painted four pictures this winter: one is called "Nemi," the view being from the terrace of the little inn at Nemi, looking over the lake, the ridge of Genzano, Monte Giove, and the distant Campagna to the horizon-line of the Mediterranean. This is a large picture, as well as the second one, called "The Valley of Lauterbrunnen," a Swiss scene. The effect of a rich and warm Italian atmosphere in early autumn, characterizes the first picture, in contrast with the clear, sharp, transparent atmosphere in the second, which is peculiar to Alpine scenery. The view on Lake Como is the third, and the "Riviera di Pomete" is the fourth, being a view from the Villa Pallavicini, Genoa.

Among the sculptors, BARTHOLOMEW is engaged on a statue of Washington, for the city of Baltimore. It is still unfinished, but it promises well. ROGERS is closely occupied with the models for the bronze doors for the Capitol-extension. It will be six months or more before they are ready for casting. This important work will add greatly to his reputation. PAUL AKERS has received numerous commissions for busts, and has an order also to put his group of "Una and the Lion" in marble. He is making copies in marble of some of the finest statues in the museums of the Capitol and Vatican, including the Dying Gladiator. The casts, which serve as models for these copies, are taken directly from the originals. These works are for Mr. King, of Newport, a gentleman of large wealth and refined taste, who is doing a valuable service to his country in thus transporting to America good copies of some of the finest works of antiquity.

Yours,
F.

CRAWFORD, the sculptor, is still under the care of Dr. Fell in London. A portion of the cancerous tumor back of his eye is removed, and with no subsequent return of paralysis or epilepsy, and with a great relief from pain. The process of removal employed by the physician consists in the application to the eye of some powerful cauterizing ointment (the composition of which has not been disclosed), which is followed by pricking, and thus drawing out first the eye itself and then the tumor behind it. In this way the eye has been destroyed with a part of the tumor.

The physician has been entirely successful with tumors of this character, and it is only the near connection of Mr. Crawford's with the brain which throws any doubt on the success of the present experiment. It is little more than two years since Dr. Fell left New York, where he was born and educated. Since he has taken his residence in London, his success has been such that he has no rival in the department of medical practice to which he has confined his studies.—*Evening Post.*